



Ursinus College  
**Digital Commons @ Ursinus College**

---

Providence Independent Newspaper, 1875-1898

The Historical Society of Trappe, Collegeville,  
Perkiomen Valley

---

6-7-1888

## Providence Independent, V. 13, Thursday, June 7, 1888, [Whole Number: 676]

Providence Independent

Follow this and additional works at: <https://digitalcommons.ursinus.edu/providence>

 Part of the [American Politics Commons](#), [Cultural History Commons](#), [Social History Commons](#),  
and the [United States History Commons](#)

**Click here to let us know how access to this document benefits you.**

---

### Recommended Citation

Independent, Providence, "Providence Independent, V. 13, Thursday, June 7, 1888, [Whole Number: 676]" (1888). *Providence Independent Newspaper, 1875-1898*. 452.  
<https://digitalcommons.ursinus.edu/providence/452>

This Newspaper is brought to you for free and open access by the The Historical Society of Trappe, Collegeville, Perkiomen Valley at Digital Commons @ Ursinus College. It has been accepted for inclusion in Providence Independent Newspaper, 1875-1898 by an authorized administrator of Digital Commons @ Ursinus College. For more information, please contact [aprock@ursinus.edu](mailto:aprock@ursinus.edu).





Persistent in the Right; Fearless in Opposing Wrong.

VOLUME 13.

COLLEGEVILLE, PENN'A. JUNE 7, 1888.

WHOLE NUMBER, 676.

## Department of Science.

EDITED BY DR. J. HAMER, SR.

### Matter, Force and Consequent Motion.

(CONTINUED FROM LAST WEEK.)

There are no facts presented to the understanding in connection with the process taking place in nature at the present age of our planet's history around us, more evident in meaning to an observant and reasoning mind, than what takes place during the evolutionary history of an individual vegetable organism (ontogeneses) of the higher forms of plant life from the time the seed is placed in an available environment, under favorable conditions. Every farmer knows from common observation and experience that whenever a certain state of the weather follows, after he has placed his grains of corn in the ground, that the leaves when they first show themselves above the surface of the ground, invariably present a yellow appearance. This growing corn has been etiolated, that is the evolution of chlorophyll in the blades has been arrested during a lower stage in the process of formation, from the want of a proper supply of kinetic energy in that "mesostate" when etiolin had been elaborated. If the conditions are all favorable from the propagating cell will develop an organism resembling more or less the organism, or organisms if from the union of two sexes, from which it had its origin. When grains of corn are placed in the ground it must invariably follow as a matter of course that the blades in which chlorophyll is to be evolved when they first make their appearance above the surface will be wanting in that green color characteristic of the presence of chlorophyll, if the ground remains cold, and a spell of cold rain follows soon after the planting, and bright sunshine is absent, although the grains may be in a healthy condition, and contain within themselves materials containing a full amount of potential energy to be brought into play, and the moisture in the ground sufficient to dissolve the salts ready to be taken up by the roots, which are special organs in differentiated vegetable organisms, for absorbing food from the earth by the growing organism, to be changed into protoplasm. In an organism derived from a protoplasmic propagating cell of a differentiated organism in which had been evolved chlorophyll it cannot avail itself of the energy necessary for the process of constructive metabolism before the evolution of chlorophyll. We have already had reference to the researches of Timiraseff and of Engelmann from which it appears that the function performed by the chlorophyll organ—the evolution of oxygen, which is the expression of the first stages of constructive metabolism, by uniting the carbon with the other elements to form protoplasm which is a synthetical process in chemical action is the most active when under the influence of energy which represents the phenomena of certain colors in the analysis of light; that the energy which represent certain colors is absorbed by the chlorophyll (becomes latent) and that a good part of this latent energy is manifested in the work of evolving oxygen. From these researches we know just what causes phenomena occurring in the vegetable organisms, and therefore certain changes we witness take place. When light acts upon the chlorophyll corpuscles in a vegetable organism the same law is observed in the metabolic process that occurs as a consequence as when the air is brought in contact with the cells of the lungs in an air breathing animal. But the process in the one case is in a reverse order to that of the other. In the former when the energy in the rays of light which are absorbed by the chlorophyll corpuscles, is to a considerable extent absorbed, according to the researches to which we have referred to a marked amount expended in the process of constructive metabolism which is a synthetical action, a uniting of elements to form protoplasm. In the absence of light the process is reversed and the chlorophyll corpuscles perform the same function as the cells which compose the lungs of the animal organism, the process becomes analytical and the breaking up of protoplasm into more simple forms and the formation of other forms of organic matter.

(CONTINUED NEXT WEEK.)

## A SPELL IN THE MUSIC.

BY GEORGE D. SHARPS.

It had been threatening rain all day, and as the afternoon drew to a close it fulfilled its promise and began to sprinkle. It was a cold, dreary afternoon, that made one long to be within doors. The wind was rising, and clouds of dust rolled up the principal avenues. It was in the city of New York, and the month was March. Winter had really never taken his cold hands off the weather, and it was still bleak and raw.

A young man was walking rapidly through a side street that lay in the direction of Broadway. Although it had begun to rain he had not put up his umbrella. His eyes were gazing blankly before him, and the muscles of his mouth had a hard, drawn look. He was slightly under the medium height, but well made and graceful. He wore no hair on his face, and his eyes were dark brown. He had on a soft felt hat that rested lightly on a mass of black curls. He was what he looked to be—a musician. His name was Paul Bianchy, and he was recognized already by the few as one of the rising artists. He had only been a year in the metropolis; but more than once his art had been exhibited in the prominent music halls.

"Yes," said his critics, "his future is assured if he goes on as he has begun." What then was the cause of that look of despair on his face? Ah, it was the old story. The idol whom he had been worshiping was broken, and he was left with the scattered pieces. His dream had ended. He had loved with all that intensity which only those with keen sensibilities can, and he had found out that friendship only could be given him in exchange for the love he proffered.

His history was not an uncommon one. He was, as his name implies, of foreign descent. His father was a teacher of French and Italian, and his early life had been spent in one of the cities of central New York. While in Rochester—that was his birthplace—he had met Mabel Normington. A boy and a girl friendship had resulted. With her it was nothing more; with him it was the beginning of a passion that was to dominate him completely. By a change of fortune the Normingtons moved to New York. Bianchy followed them. Miss Mabel became a great favorite with society, and soon plunged into its mad whirl. Indeed it would have been strange if she had not. To a graceful figure, a pretty face and a graciousness of manner that charmed every one, she added a voice of singular sweetness. As for Bianchy he toiled on at his art, and slowly but surely began to climb the base of Parnassus. His success had been above the average; but only lately had he felt himself in a position honorably to propose marriage.

He walked on in gloomy silence. Crossing Broadway he entered Washington Park. Pausing before an old-fashioned house facing the square he ascended the steps and let himself in by a private latch-key. The house had been once the fashionable part of the city, but now it had changed its inmates and its rooms were let out to artists, musicians and literary men, some of them successful, but the majority very well able to stand more of fortune's favors.

Entering his room on the third story, Bianchy flung himself into a chair that faced the fire; but he did not stay long in that position. Getting up he went to the window and looked out. He saw the lamplighter going his usual round. The faint glow from the street fell on his face, and it seemed to have grown old and gray.

"And so it is all ended! What a fool I was not to have guessed it. Why should she, the pet of society, look on me—a struggling musician? And yet—and yet—I can't give her up—I can't bear it!" And he began to traverse the room with hasty strides.

"Why give her up?" he seemed to hear a voice whisper in his ear. "You have as much right to wed Mabel Normington as has the man to whom she is engaged."

He laughed aloud at the last thought: "Aye, a thousand times more right, if love weighed in the balance."

Throwing some coal on the fire he pulled forward an easy chair and sank wearily into it. Lighting a cigar he gazed into the glowing coals.

Night slowly settled on the city. The shadows grew in Bianchy's room; but he stirred not. Save for the occasional

gleam of the cigar as he inhaled its fragrant smoke, he might have been asleep. The roar in the street grew less, and presently a distant clock tower chimed 12. The noise seemed to startle Bianchy out of his reverie. He was stiff and cold, but his brain was on fire with a new thought.

"Within a week she will be his. Hal we shall see?" and his laugh sounded weird.

Jumping to his feet, he searched nervously for a match. Finding one, he lighted two candles, and hurrying with them to the other end of the room where stood a piano, he placed them on it, one on each end. His face was agitated with the spirit that raged within him. At first his fingers ran trembling over the keys, but gradually they obeyed their master's will. There was no particular tune in the wild music. But almost imperceptibly, if one had not carefully listened, there would come again and again a peculiar air—now leaving the melody as if shy to be found there, and then coming boldly forward and dancing through all its throbbing variations. Through the night he played and when the first flush of morning appeared he started from his seat exclaiming:

"I have found it. She will not marry him. I will prevent it!" And he seized an empty music score and dashed down some notes. Then putting on his coat he went out into the chilled morning air and took an early morning breakfast.

What had Bianchy found in his prolonged playing? Aye, a charm, a spell that she to whom he played it would forget for a time where she was and would remember only her old playmate. The present would be blotted out, and the past would take its place.

Bianchy, after having partaken of his breakfast, made his way to the East Side and took the elevated railway to Forty-seventh street. Walking westward, he came to a row of three-story houses. Stopping at one, he rang the bell and inquired for a Mr. Jones. He was ushered into a cosy parlor, and presently a cheery voice exclaimed:

"Ay, Bianchy, old fellow, how are you? You are just in time for breakfast!" And his friend came forward with outstretched hand.

"Thanks but I had mine."

"What, already?"

"Well, you know I'm a thorough-going Bohemian, and I eat when I can." "Why, Bianchy, what is the matter with you?" and his friend came close to him. "You don't look well. What is it?"

"I did not have a good night, that is all. Jones, I came," he continued, "to ask you a favor. You are going to play the organ at the marriage of Miss Normington, are you not?"

"Yes, I have been asked."

"I want you to let me take your place."

"Why, do you know them?"

"I know the bride very well," returned Bianchy.

"Certainly, I have no objections. And to tell the truth, I am very glad some one has volunteered to take my place, because I have an engagement on that day and would have to brake it. I will let the Normingtons know you will occupy my place."

"I would rather you did not. Just let things go on as they are. I will simply," continued Bianchy, "take your place."

"Very well, and if I can help you out the same way any time, don't hesitate to call on me," replied Jones.

Shortly afterward Bianchy with drew.

The day of the wedding opened bright and beautiful. There was a breath of spring in the air that made one wish to be out of doors. The wedding was fixed for four o'clock, but long before that hour the church was comfortably filled. No woman—especially if she be young—can resist the fascination of a wedding. It would be hopeless to describe who was there—the many sorts and conditions of women, the upper ten and those who thought they ought to be included in that number. There they all were, eager, expectant, and, shall we say it—critical.

No one noticed a slight figure steal up to the organ loft; but shortly the music burst forth, and the buzz of conversation stopped. There was, however, something peculiar about the music, and more than one eye was turned toward the loft. Presently the great moment came. The groom and his best men were seen to come out and stand to the right of the altar. The

main doors were swung open and a bevy of bridesmaids appeared, followed by the bride leaning on the arm of her father. The glad wedding march sounded. The procession moved up the aisle. But what had come over the music? And what was the matter with the beautiful bride? Withdrawing her arm from that of her father, she glanced for a moment at the organ loft and then putting one hand to her forehead, she staggered and would have fallen, had not her father caught her. "My darling, what is it?" he exclaimed. "Look up!" But she looked as if she was in a sound sleep.

They carried her into the vestry where after a time she seemed to awake as if from slumber. She wished to have the service continued, but the doctor forbade it and she was taken home. The marriage was indefinitely postponed, and the crowd of curiosity-seekers dispersed with their tongues wagging about the sights they had just witnessed.

No one saw the look of demonic triumph on Bianchy's face as he hastily closed the organ and hurried down the winding stair and out into the street.

"Ha, ha! So my charm did work," he cried when he found himself alone in a deserted side street. "I have found a means to stop that accursed marriage! Ha, ha, no one will ever think I was the means of stopping that sacrifice."

Hurrying home, tired and worn out, he threw himself on the bed and slept soundly.

In the meantime a thousand and one inquiries were pouring in at the house of the bride to know how she was. Strange to say, she said she was perfectly well and that there was absolutely nothing the matter with her. Her physicians were puzzled and knew not what to say. She said that the last thing she remembered she was walking up the aisle on her father's arm. Then—but she knew no one would believe her—everybody and everything seemed to vanish, and instead she was on a lake in a boat with an old playmate of hers—Paul Bianchy. He was telling—but then it did not matter what he said then she awoke.

It occasioned a nine days' wonder in society which received a fresh impetus when the wedding for the second time was announced to take place that day two weeks.

Meanwhile Bianchy was a prey to the violent passions of revenge and love. He sought to drown his despair in a round of gayeties; with his Bohemian friends he tried to drink the cup of pleasure to the lees, but it was no use; the iron had entered too deep into his soul.

It was a stormy night two days before the wedding. Driving rain was deluging the streets. The wind screamed around the house, banging to any shutters that had not been securely fastened. It was the last struggle of winter.

In his room, with haggard and blood-shot eyes, Bianchy sat staring at an empty grate. He was thinking, thinking of all that had happened in the last few weeks. And then came the thought—just as the idea of a spell in the music had come to him—confused and indistinct at first, but gradually gaining definiteness:

"If you love Mabel Normington, have you shown it by keeping her from the man she wishes to marry?"

He tried to force the question away, to twist it so that it would agree with his bitter feelings; but it always came back, and, in desperation, he was compelled to answer it, and answer it he did before sleeping that night.

The next day he called on Mabel Normington. It was late in the afternoon. She lived in a spacious house on Madison avenue. Bianchy was shown into a small reception room, and almost immediately afterward Miss Normington appeared. She was a trifle pale and there was a certain restraint in her manner. After a few commonplace Bianchy got up and shut the door. Then he said in a voice shook with emotion:

"Miss Normington—Mabel—I am going to tell you something."

"What is it?" and her face grew as white as his.

"I played the organ—on the day you were to have been married. I discovered a secret in the music by which I have a power over you which you are not aware of—I caused you—"

"Paul!"

"Aye, spurn me as I deserve. I played the coward. I used the power. For-

give me, but I—oh, my God—I loved you," and his voice ended in a dry sob that went to her heart quicker than any words.

"Paul," she said, and laid one hand on his shoulder. "I am so sorry for you. Can I help you?"

"No—but—say you forgive me."

"Why, of course I do, and Paul, won't you play my wedding march to-morrow?"

Her womanly instinct had touched the right chord. She still trusted him. His face quivered with emotion as he stammered:

"You are too good. I wish you every success in your new life. May it be as happy—as love can make it. Good-by." And he was gone.

To-morrow soon came, and, as before, the church was crowded. The news of the former attempt was still on the lips of every one. There was an undercurrent of deep excitement that was only allayed when the organ burst forth into a merry peal. "They must have got a new organist," said one lady to her friend. "Why it is Bianchy who is playing. Did not you know it?"

At length the main doors were opened and the bridal procession began its march up the aisle. Then did the organ seem to go mad with joy, and the air to pulse with life.

Society papers the next day spoke of the wedding as one of the greatest successes of the year, and after enumerating the notabilities who were there, closed their remarks by a special tribute to the marvellous playing of Bianchy on the organ.

And so the world went on. Soon forgetting all about the incident of the postponed marriage, it became engrossed with new schemes and plans.—*The Epoch.*

### "We" are Laid Up.

The next issue of the *Arizona Kicker* (if ever there is one) will contain the following double-leaded explanation: "We owe an apology to the patrons of the *Kicker* for its non-appearance last week. Several low-down cusses, like old Jim Whitefish and Steve Baylock, have remarked that We might skip half a dozen publication days and nobody in this section would ever notice it, but We know better. We know that the *Kicker* is looked for each Thursday by its subscribers as anxious as old Pete Whitcomb looked for help when a grizzly bear played ball with his carcass down in Red Dog Canyon last summer. We are not rich. We are prepared to roll in the lap of luxury on short notice and with neatness and despatch, but the time hasn't come yet. Not being rich, We are Our own compositor, pressman, local and editor. Last Saturday while We were engaged in setting up an article on the increase of gophers for Our outside Our office was invaded by a couple of jim-pandy hyenas of the lowest type named Sutton and Smith.

"Neither of the hyenas was personally known to Us. We took them for a couple of tender-feet from Illinois, looking to open in business here. We left the case at which we were at work and approached them with a smile on Our brow. We may not be a Chesterfield at the free lunch counter of a red front saloon, but when it comes to receiving a stranger who may give us a half-column ad, for six months (see fourth page for advertising rates) We think We know Our business. It seems that in Our article of two weeks ago on the necessity of ornamenting the trees in this locality with the carcasses of scoundrels, We pointed out these two purps as good ones to begin with. They took umbrage at Our remarks and had been laying for Us. Well knowing that although We have been a consumptive for years, and that Our weight has run down to eighty-nine pounds, We never let any one wipe their feet on Our coat-tails and then get away, they dared take no chances.

"We were in the center of the gang where We could strike out each way. The rebellion lasted about four minutes, at the end of which time the pirates departed and left Us lying on the floor. We were tired. There was also some difficulty with Our vision, as well as with a number of Our teeth. Every step taken in the investigation up to this time leads to the belief that We were licked. We had been lying there over an hour when Col. Hillyer came in to renew his subscription and discovered Us. Some men would have picked Our pocket, but the Colonel did not. It was the most villainous outrage since

the days of Troy. We are slowly getting better. As soon as We are on Our feet again We shall issue the *Kicker* regularly. It will be red-hotter than ever. Now is the time to subscribe. Next issue will be a hummer, and our citizens should take 10,000 extra copies and send them all over the East to boom the town."

### Grateful for Favors.

A DOG STORY WHICH UNFOLDS A NOBLE TRAIT OF CANINE NATURE.

One afternoon in December, during a thick snow-storm, as I sat by an east window writing letters, my attention was attracted to a beautiful collie dog sitting very quietly for some hours at my front gate, writes a correspondent in *Our Dumb Animal*. As I went out just at night to put my letters in the post-office, I noticed that the dog was still there, and on going toward him I saw at once that he was in trouble. I spoke to him, but he did not move. I then saw a large tin pan was tied on one hind leg. I took my knife from my pocket and cut the string. When he found he was free he began to lick my hand and bark and roll over in the snow and then jumping up began to lick my face. When I started for the post-office he trotted along by my side and every few minutes he would lick my hand, and if I looked at him or spoke to him he would bark and jump up and lick my face and roll over in the snow with the wildest expression of joy. When I returned he started to go with me. But when I told him he must not go, that he must go home, after licking again he trotted back across the village common to meet me, repeating the same expressions of joy and thankfulness as before and kept close to me till I started for home. This he kept up, and once in every few days would come to the house and appear dissatisfied till I made my appearance, when he would make the same demonstrations as at first. Some time in March a cold sleet-storm set in toward night and increased in violence as darkness came on. After dark I heard a strange knocking at the back door. On opening it there stood Ponto in a sad plight. His beautiful shaggy coat was matted together and his eyes almost closed with ice. He did not offer to come in until I invited him, when he gladly accepted my invitation. I built up a good fire in the kitchen stove and melted the ice from him and dried him and made him a nice soft bed in the attic, where he lay quietly till I called him in the morning. After giving him a good warm breakfast I told him he must go home. He went at once, not forgetting to thank me for my hospitality, in his dog fashion. Ponto and I remained firm friends as long as my home was in that village.

"I would not enter on my list of friends" one who would in any way ill-treat such a dumb friend as Ponto.

### A Peculiar Antipathy.

As I was ascending the bridge steps to take a train for New York the other afternoon, I noticed just ahead of me a woman leading a little boy by the hand. The boy, who appeared to be about 4 years old, was trying to hold back and crying bitterly. "I don't want to go on the bridge," he yelled, while he tugged away to get back to the street. It was with great difficulty that the woman got him on the train. When she sat down he climbed into her lap and, throwing his arms around her neck, moaned and cried most piteously. "I don't want to go on the bridge," he kept repeating all the way over.

I asked the mother why the boy was afraid to go on the bridge, and she replied that there was only one way to account for it. "The boy," she said "was born a few months after the great accident on the bridge just after the opening in 1883. My husband was killed in the crush that day. I was with him, but by some miracle I escaped. Very early in life my son evinced great fear of the bridge and always cried when crossing it. I generally use the ferry, as I hate to make a scene, but I am in a hurry to-day and so come over this way. I hope he will recover from this fear as he grows older, but I am beginning to think otherwise. He has no idea how his father died, and no one has ever spoken of the bridge accident in his hearing."

No foreign Jews are allowed to settle in Jerusalem. Jewish visitors are only allowed to stop thirty days.

### Long Distance Telegraph.

The recently announced claim of a telegraph circuit of over six thousand miles, surpassing all previous experiments, is somewhat misleading. Many efforts at long circuit work have occurred during the past few years, the distance varying from 4,600 to 8,100 miles.

It is a matter of considerable pride to the old operators of the Western Union Telegraph Company in San Francisco, says the *San Francisco Alta* that the feat of transmitting clock signals through 7,200 miles of line and communicating directly through that same line has never been equaled. The occasion of this feat was the telegraphic determination of the difference of longitude in time between the United States coast survey station in San Francisco and the observatory of the Harvard University at Cambridge, in the year 1869. In order to determine the time of transmission of a signal either from the clock or from the operator's key over the given length of the line of 3,600 miles, three different methods were devised. One of these was original with Prof. George Davidson, who had charge of the observations. Through the liberality of the management of the Western Union Telegraph Company, a double circuit of line was looped at Cambridge, so that there extended from the San Francisco observatory 3,600 miles to Cambridge, and the return from Cambridge by a somewhat different route of nearly equal length. The two "earths" were under the San Francisco observatory, distant from each other not more than ten feet. The line was first opened by an operator in the observatory, and when the fast connection was made at Cambridge, the San Francisco operator was considerably astonished to get his own message back within one second of time.

Then the astronomical break circuit clock was thrown into line, and made its first break on a pen recording upon a revolving cylinder of paper in the San Francisco observatory, and after this break had traversed the line to Cambridge, it returned and a break upon a second pen moving parallel with the former, in about eight-tenths of a second of time. This was continued every second for several minutes, and was repeated upon several nights, and when one of the twelve batteries in this long circuit was removed the wave length time was reduced to only sixty-five hundredths of a second. Communication was, of course, carried on at the same rate of speed. This feat over a line 7,200 miles in length has been unraveled up to the present time, both as a practical working exhibition and a scientific success.

### Show Your Hands.

Entering an Austin watchmaker's establishment, a country negro produced the hands of a clock, and observed to the astonished watchmaker:

"Boss, I wants yer ter fix up dese han's. Dey don't keep no kere't time for moah den six muns."

"Vere has you got de glock?" inter-

rogated the German proprietor of the establishment.

"Out at de house on Injun Creek."

"Ven you prings him in?"

"Whaffor you want de clock?"

"I wants to fix dot glock mit der hands."

"Of course yer fixes it wid yer han's."

Who said yer was gwinter fix it wid yer toes?"

"I must haf dot glock."

"Didn't I tole yer dar was nuffin de

matter wid de clock 'ceptin' de han's,

and I have dun brung 'em ter yer?

You jess wants de clock so you kin

tinker wid it and charge me like de

debbie. Gib me back dem han's." And

taking them away from the designing

German he went out to hunt up an-

other establishment.—*Texas Siftings.*











